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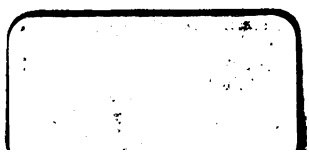

HARVARD UNIVERSITY

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY

CATALOGUE

OF AN

EXHIBITION OF CONTEMPORARY GRAPHIC ART

IN

HUNGARY, BOHEMIA, AND AUSTRIA

WITH INTRODUCTORY ESSAYS BY

MARTIN BIRNBAUM

BUFFALO, N. Y.
JANUARY 4TH — FEBRUARY 1ST
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HIS MAJESTY FRANCIS JOSEPH I

From an etching by Wilhelm Unger

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Thanks are due to Dr. Ferenc Hoffmann, who brought this collection to America; and to Prof. Viktor Olgyai and Dr. Kálmán Pogány of Budapest, to M. Stutzig and M. Štenc of Prague, and to M. Artaria of Vienna, without whose sympathetic coöperation it would have been impossible to bring this representative group of works together.

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MARTIN BIRNBAUM

CONTEMPORARY GRAPHIC ART IN HUNGARY, BOHEMIA, AND AUSTRIA

I

HUNGARY

Not far from the northern shore of Lake Balaton, dominated by the gaunt ruins of a castle dating from the Turkish invasion, there is a quiet little town known as Sumeg. At rare intervals it is crowded with smart hussars who take part in the military manœuvres on the great plains near by. On holidays you catch glimpses of gaily dressed market-girls dancing the *csárdás,* to the weird, rapturous music of the gypsies, but ordinarily its streets are disturbed only by lowing herds. At the foot of the steep hill on the summit of which the castle stands there is a modest house plastered white, with a memorial tablet on it from which the stray traveller learns that Károly Kisfaludy was born, had lived, and died there. He was a

Hungarian poet of whom foreigners practically never hear, merely because no one has as yet found it possible adequately to translate his inspired songs. Even a paraphrase of his passionately patriotic lines would seem overstrained and too emotional. As well attempt to translate Robert Burns into Spanish! Only Kisfaludy's fellow-countrymen can truly appreciate such intense nationality, but the unique flavor of his native heath, which limits the poet's appeal, is one of his chief claims to recognition, and, in a measure, it is a quality possessed by him in common with almost every true artist in any medium. The Hungarian graphic artists, who address themselves to our eyes, are of course more easily appreciated, or, as it were, translated. Even pictures, however, are often as strange as spoken language, and works of rare truth and power may exert no charm on the average foreigner. It is for that reason, perhaps, that the world at large can with difficulty be persuaded to see beauties in the work of such original men as the Northerner Munch or the Swiss Hodler. It usually takes many years for artists of their type to command a cosmopolitan appeal. To the student and the connoisseur, however, such men are most worthy of study, and it is encouraging to find that an artistically

youthful country like Hungary possesses many talented sons who are content to be occupied with national ideals. One of them, indeed, having mastered the manner of the great Frenchmen among whom he sojourned, and having succeeded artistically and financially, deliberately threw over their remunerative methods and gradually evolved a style which is thoroughly personal, and therefore Hungarian through and through. We refer to Joseph Rippl-Rónai.

This gifted artist, now in his fifty-second year, was at one time a pupil of Hungary's most celebrated painter, Munkacsy, who had turned his back on his native land because the recognition which meant so much to him was generously meted out by France and America. Rippl-Rónai for a time followed in his master's footsteps. He came into touch with Puvis de Chavannes, Van Gogh, Cézanne, Vuillard, Gauguin, Denis, and their circles, and so completely assimilated the French style that his early paintings, which hang in the Hungarian National Gallery at Budapest, and the drawings and lithographs of that period, might well be mistaken for French works by artists like Toulouse-Lautrec or Vallotton. That entire period of his career is admirably described in his fascinating book of "Reminiscences,"

which ought surely to find a translator. In spite of his success in Paris, however, Ripp-Rónai began to feel the call of his Magyar blood, and he went back to Kaposvár, his birthplace, to begin a new career. There he now lives among his vine-covered, undulating hills, in a grove of noble trees through whose arches he sees the peasants working amid golden waves of ripening wheat. The house is surrounded by beds of marigold and lovely zinnias, which Fantin loved so well. He is away from all schools and all influences, and only an occasional letter from his dear friend Maillol awakens memories of the days before he was moved by his present ideals and the technique consistent with them. He has the true Magyar's rhapsodic temperament, and each etching, drawing, or even painting is an inspiration interpreted in a single sitting with the fierce enthusiasm of which only a countryman of Petöfi is capable. His charming family circle, the talented gypsy girl Fenella Lovell, the neighboring stone-mason, his cook, his Siberian hound Olga, his peacocks, his horses and cattle, the adjoining fields and vineyards, are his subjects and furnish him with ample inspiration. The etchings will make an average Whistlerian shudder, and his color will seem a daring sacrifice of nature to those un-

familiar with the brilliant colors of the Alföld and the principles of the so-called expressionists. The vigor of a line stronger than Van Gogh's is natural to this robust artist, and the glowing yellows, intense blacks, greens, reds, and blues will always make the blood of a Hungarian tingle. His extraordinary stained-glass windows, ceramics, furniture,—antedating Van de Velde's,—tapestries, delicate pastels, and interesting stage decorations for the Russian imperial theatres, all testify to a versatility as remarkable as it is rare, and the younger men have good reason to call this winning personality their "Mester" (Master).

Rippl-Rónai belongs to no school, but a group of artists known as "The Circle of Magyar Impressionists and Naturalists" ("Magyar Impresszionisták és Naturalisták Kőre"—abbreviated "Mienk"), whose art has similar tendencies, occasionally exhibits with him in Budapest. These men are, however, not graphic artists, and even drawings by them are rare. Among other important names in the circle, which exhibited for the first time in 1907, are Csók, a fine colorist; Magyar-Mannheimer; Katona, the poet of the hills; Strobentz; Kacziány, the mystic; and Vaszary, a master of decorative design. In addition to being members of "Mienk," these men belong

to the different Hungarian schools which are named after the towns where they make their respective headquarters. The school at Nagy-Bánya, founded in 1896, is the oldest of these. An account of the men who were, or still are associated with it, is in fact, the history of modern art in Hungary. Prior to its foundation, Hungarian artists were in the habit of studying in Paris, or in Monaco at the studio of Simon Hollósy, the romantic free-lance whose pictures are quite frequently met with in America. Hollósy attracted many unconventional young artists from various countries, and in the spring of 1896 about a score of his friends and pupils left Monaco on an excursion to Nagy-Bánya, at the foot of the Carpathian Mountains in Eastern Hungary, to do some *plein-air* work in an untrodden and unhackneyed region. They occupied old barracks, and they intended to return each spring if the experiment should prove successful. The warm hospitality and enthusiasm of the town, however, and the strong persuasion of the artists Thorma and Réti,—who was a native of the place,—induced Hollósy permanently to transplant his school from Monaco. It rapidly grew in importance, and now attracts from fifty to eighty pupils of various nationalities each year, but the founder is no longer there. Carl Fe-

JOSEPH RIPPL-RÓNAI

From a photograph

renczy is the present head of the school, and distinguished painters like Paul Szinyei Merse occasionally pay Nagy-Bánya a visit and give the young artists the benefit of their own training. The whole country was inspired by the national ideals of the men gathered there. No one ever went away unaffected, and independent groups of men followed the Nagy-Bánya example and formed colonies elsewhere. At Kecskemét, Béla Iványi-Grünwald, formerly of Nagy-Bánya, is the leading spirit. He is one of the modern stylists who go for inspiration back to the primitives through Cézanne and Gauguin. Géza Faragó, a clever designer of decorative posters, and the brilliant colorist Erzsi Fejérváry, a young woman who makes brilliantly colored designs for porcelain, are also there. Another colony was formed at Szolnok, on the banks of the Tisza, which here sweeps through the great Alföld. The wholesome German artist Pettenkofen had already discovered the beauty of the quaint Szolnok marketplace, with its paprika vendors, herdsmen, and gay bartering peasants, its cartloads of vegetables and processions of strutting geese against a background of sunny whitewashed walls. Adolph Fényes is now the leader there, and began his career by startling his countrymen with works which are daringly

realistic. It was not a mark of enlightenment in those days to admire hideousness, and the deformed peasants of Fényes had a stimulating effect which we can appreciate with difficulty in these days of fashionable ugliness.

At Gödöllö the tranquil ideals of William Morris were worshipped by Alexander Nagy and Aladár Körösföi, who started the artistic colony there. They cultivated the applied arts, painted frescos in which the old Magyar legends were quickened to life, wove tapestries, and executed leather-work, furniture, mosaics, ornaments in wood and terra-cotta, and decorated books. There was no official interference, but the state started tapestry looms in the town and encouraged the formation of a national style of decoration in harmony with native literature and folklore.

A more recent group is known as the "Nyolczak," or "Eight," who are strongly influenced by all the latest French liberators, from Cézanne to Picasso. Not long ago, some of them brought out a curious portfolio of graphic works. When they are not working feverishly in their studios, these revolutionists and their kindred spirits can be found discussing art with Lechner, the well-known architect, on the Andrássy Ut in front of the Japan Café, while their exiled confrères do the same

at the Café du Dome on the Boulevard Raspail. They show, for the most part, at exhibitions which are arranged at the "Müveszház" and correspond to the Parisian Salon des Indépendants. Almost all of them have rare talents and work on a monumental scale. Among the artistic sights in the beautiful Hungarian capital are the mosaics and stained-glass windows of Kernstock, who, with Pór, Zobel, Tihanyi, Márffy, Berény, Orbán, and Czigány, makes up this group. Kernstock's few graphic works give only a vague idea of the mighty rhythm of his form and line. Zobel, Márffy, and especially Berény, will terrify the conservatives. Pór, whose little animal studies are delightfully expressive, has made gigantic frescos for theatres. He lives on the outskirts of Budapest, in a colony where all the studios, spacious and well-appointed, are built by the municipality and rented to artists at a nominal figure. This group of fine buildings is a splendid monument to the paternal interest which Budapest takes in her talented men. Medgyessy, who lives in the building next to Pór's, is one of the numerous sculptors in the colony. He is now at work on a bust of Rippl-Rónai which promises to be a faithful and original piece of sculpture. All of these men are influenced by the Frenchmen, but it is in Paris itself

that the most daring set of independents are found. Alfred Réth, a remarkable Post-Impressionist, went to the French capital after leaving Nagy-Bánya, and has since had an exhibition in Berlin under the direction of Walden, editor of the "Sturm." Kóródy, Csáky, and Késmarky are ardent believers in Picasso's theories, and with the help of the ingenious Guillaume Apollinaire, poet and art critic, they are already setting Paris by the ears. Késmarky created a mild sensation there with his "Crucifixion," in which he carried the principles of Cubism into the domain of religious art. Jules Pascin, who also lives in Paris, will be remembered by visitors to the International Exhibition arranged here last February by the Association of American Painters and Sculptors. He is a Croatian and is showing with the Magyar artists for want of another more appropriate section. This extraordinary fellow shares with Constantin Somoff the lyric grace of Watteau, but his little drawings are not gallant in the elegant and comparatively innocent eighteenth-century sense. His drawings are at times the last word in erotic *raffinement.* One of his little dishevelled dolls, thrown carelessly on a *chaise-longue,* can be as terrible as Beardsley's Messaline, and he would have been the ideal decorator for *la maison de la Comtesse*

JULES PASCIN

From an original etching by Emil Orlik

Gourdan. A group of his paintings is an annual feature of the Berlin Secession, but his most charming vein is to be found in the colored lithographs which he made for an edition of Heine published in sumptuous form by the famous Pan Presse in Berlin.

Not all the artists of Hungary have succumbed to the wave of ultra-modernism. The finest graphic technicians, as might naturally be expected, are quite painstaking and conservative,—"antiquated," the young anarchists would call them. The most important of these men are Viktor Olgyai, who belongs to the Kecskemét colony, and Lajos Rauscher, a distinguished architect who is the Nestor of Hungarian graphic art. Both men have made interesting technical experiments with graphic media, and Olgyai, who is professor at the Arts School, has initiated most of the younger men into the secrets of etching and linoleum-cutting, a process practically the same as wood-engraving except that ordinary linoleum is used. In his fine studio on the heights of Buda he is now at work on a series of poetical forest studies. His plates and those of his followers will be found sincere and straightforward rather than startling. That Olgyai's linoleum process has fine possibilities is shown by the interesting color-prints with a Munich flavor

executed by Kubinyi and Andor Székely, and the strange symbolic little works of Gyula Tichy, whose talented brother Kálmán has made some charming colored etchings of flowers, quite Japanese in feeling. Occasionally the works of a Mariska Augustin remind us that power is not confined to the men. Miklos Vadász, an illustrator of the Parisian "Assiette au Beurre," is an accomplished artist now showing his works at the Ernst Museum in Budapest. Conrad and Lénárd are members of an organization known as "Kéve" ("Sheaf"), which devotes itself to graphic art. They show fine plates, but unfortunately they almost invariably seek their inspiration outside of Hungary. This is happily not the case with all the men, but it is curious to note that Budapest has not yet been discovered by any etcher or lithographer. Our own Hopkinson Smith and a host of other travellers found it to be one of the world's most wonderful cities, but the Hungarian graphic artists have yet to catch the beauty and gaiety of their capital and transfer these to stone and copper. The neglect of the artists is peculiarly unfitting in view of the fact that the splendid Museum of Fine Arts at Budapest is keenly interested in graphic works and already possesses one of the greatest existing collections. However, it is not too

sanguine to prophesy that in the near future men like Graf Zichy, Baranski, Angyal, Nagy, Wagner, and Árpád Székely, who have already begun to depict native subjects, will turn their attention to the hospitable and gloriously beautiful city on the banks of the Danube.

II

BOHEMIA

RODIN has described Prague as the "Rome of the North," and for Goethe it was the priceless jewel in earth's crown. Byron, Humboldt, and other distinguished men have sung the city's praise. Its many graceful spires, crowned by the Hradčany; the quaint Jewish quarter, with its ancient cemetery; the picturesque Green Market; the swift Vltava, crossed by beautiful bridges; and the fine Gothic and baroque edifices are only a few of the features which crowd upon the memory of the visitor. It is not surprising, therefore, that such an attractive city should be the chief inspiration of its graphic artists.

A visit to the modern Bohemian National Gallery will impress this on the student, and at the same time will disclose the fact that the artists are officially, and rather arbitrarily, divided into two classes, viz.: Bohemian artists proper and so-called German Bohemians. The

EMIL ORLIK

From an original drawing by the artist

reasons offered for this distinction are racial or patriotic, but it is confusing to find that some men who studied and reside permanently abroad are placed in the first class, whereas others who live and teach in Prague are in the second. It is true, however, that the German Bohemians often exhibit with German artists. The etchings of Hegenbart, and the delightful wood-engravings of Thiemann and Klemm, for example, will be remembered by visitors to the Exhibition of Contemporary German Graphic Art shown here last year. Klemm now adds his amusing skating-rinks, and an admirable cycle of black-and-white engravings for "Faust," which formed a feature of last summer's Vienna "Secession." Grouped with these men are such notable technicians as Richard Müller of Dresden and August Brömse of Prague. The latter reminds us now and then of Klinger, but a print like the "Old Melody" has great beauty and incontestable originality. Rudolf Jettmar also owes much to the great Klinger, but he has long since established himself as a painter and etcher of exceptional personal gifts. He often defies Whistlerian tradition, but his technique is certainly justified by the dramatic impressiveness of his huge plates, which suggest Brahms in a tragic mood. Contrasted with his sombre, often sinister subjects

are the gaily colored, etched fairy-tales of Richard Teschner, the Gallic satires of Michl, and the astounding list of original works by that lovable artist Emil Orlik.

A man of unlimited enthusiasm, it is a pleasure to watch Orlik handle the various groups of his students at the Academy of Fine Arts in Berlin, where he teaches. For each aspirant he has an encouraging word and intelligent, helpful criticism to offer, and his own joyous works, strewn about the studio, amaze and stimulate the young men. With his paintings in oil and tempera, beautiful stuffs decorated with brilliant flowers, remarkable jewelry, wood-engravings which might well be mistaken for the works of a Japanese artist, water-colors glowing with Oriental hues, precious miniatures on ivory, bold primitive designs on glass, etchings, mezzotints, lithographs, and surprising stage decorations for Reinhardt's famous productions, Orlik exhausts almost every field of artistic endeavor. In spite of this array of works, it is said that this prolific artist often carries his themes in his brain for many years before he transfers them to the stone or the metal plate. He modestly describes himself as a "mountain-climber who always sees higher peaks ahead." Two visits to Japan, where he studied in the workshops

of the native wood-engravers, were particularly important, and he remained a genuine stylist, with a piquant, original point of view, although practically every important part of Europe, Asia, and North Africa added something to his artistic equipment. It is with interest and pleasure, therefore, that we look forward to an American tour which he is planning to undertake next year.

Turning to the Czech artists proper, we find that Prague remains an extremely important artistic centre, in spite of the number of voluntary exiles from the city. The modern national movement in art began there with Josef Manes (1820–1871), painter and patriot, critic and Czech enthusiast, after whom the Société Manes, organized in 1887, was named. It is interesting to learn that one of its members, Vojtěch Preissig, who is now teaching in this city, was the first to revive the interest of the Bohemian artists in native graphic art, and to create a definite movement. After returning to Prague from Paris, he started a press, and many of the leading Bohemian artists responded to his invitation by contributing to his "Česká Grafika." The time, however, did not seem ripe, and the public did not support Preissig's efforts. One of the fortunate results was the publication of his valuable work on processes, which is very

useful to Bohemian and German artists. After an interval of several years, his place was taken by Jan Štenc, who now keeps the ardor of the artists aglow in a unique building devoted to the development of graphic art. His most important publication is the truly magnificent volume of works by Max Švabinský.

High above the ancient city's din, opposite the lovely Powder Tower, Švabinský creates his remarkable works in a studio where camellias, resplendent birds of paradise, and extraordinary cream-colored moths are used as exotic decorations. He has all the qualifications of a great artist,—the soul of a poet, the eye of a painter, and an unsurpassed technical ability, which is at the command of an intelligent contemplative spirit. Chance takes no part in the creation of these varied and wonderful plates. You will find drawings, etchings, and charming silvery lithographic studies for such a plate as his superb mezzotint, "The Lady of the Camellias." His masterly portraits, poetical landscapes, and moving religious compositions call to mind the versatility of the old masters, and will be a revelation to artists who are in the habit of specializing not only in media but even in subjects. Moreover, Švabinský has been at work only since 1897, and his first etchings were finished not more than eight years

MAX ŠVABINSKÝ

From an original drawing by the artist

ago, so that the future of this untiring spirit holds promise of still greater things.

The other artists whose works are published by Štenc, although not as versatile as Švabinský, have their individual styles and often an interesting outlook. Prague and her wonders exhaust their finest artistic powers. Šimon, whose colored etchings are so deservedly popular everywhere, made a fine portfolio of views of the Bohemian capital in aquatint and pure etching, but he now resides in Paris, and rarely returns to his native land. Vondrouš, on the other hand, who travelled widely and lived in America for a time, has again made Prague his home and is making creditable etchings of her many fine architectural features. Stretti, his brother (known as Stretti-Zamponi), and occasionally Hofbauer, also devote themselves to the interpretation of the city's charms under all aspects. More peculiarly national than any of the artists mentioned is Úprka, the Millet of Moravia. The customs of his people, their gay headgear, their wagonloads of brilliant melons and pumpkins, their church processions and shepherd festivals, dazzling with simple powerful colors, fascinate this interesting artist. He has done everything that is possible to induce the peasants to retain their picturesque manner of living, and his

efforts have been rewarded with success. While his etchings lack the color thrill of his paintings, they are nevertheless sincere and interesting.

The French Cubists and Post-Impressionists have as yet exerted only a slightly perceptible influence on Bohemian art. Signs of it have appeared in the magazine "Veraikon," which publishes plates by Švabinsky and Zrzavý side by side. We can only hope that the extreme manifestations of the movement will not affect the worship of obvious beauty, which is a cheerful characteristic of the present generation of Czech artists.

III

AUSTRIA

WITH the opening of the great "Secession" exhibition, March 25, 1898, Vienna witnessed an important artistic upheaval which began as a sensation not unlike the one caused here by the armory exhibition of the Society of American Painters and Sculptors. The nineteen organizers, with Rudolf Alt as honorary president and Gustav Klimt as their real leader, wanted to be free from commercialism and academism, and when they subsequently opened the novel building which had been built for them after Olbrich's designs, they served as "copy" for Viennese wits, only to become in a short time the leaders of Austrian taste and artistic style. All the great moderns were introduced by them to Vienna, and very soon Austrian art itself was recognized as a very definite thing. The literary organ of the society was "Ver Sacrum," and corresponded to the German "Pan." Its place is now taken by the publications of the "Gesellschaft für Vervielfälti-

gende Kunst," the most important of these being "Die Graphischen Künste."

Practically all of the graphic artists, including many German Bohemians, exhibit with the "Secession" or in the still younger "Hagenbund," but this does not signify that the men in either of the two groups are related in technique. As might naturally be expected in a German-speaking country, we find that the great German leaders Klinger, Thoma, and Liebermann exert almost as important an influence on Austrian artists as in their native land. Moreover, it was a German artist—Wilhelm Unger—who first introduced the Austrian public to the beauties of etching. He settled in Vienna as far back as 1872, and for many years filled a professor's chair at the Wiener Akademie, a position now held by Ferdinand Schmutzer, who is generally recognized to be the most important Austrian etcher. His gigantic plates, which adorn the walls of the famous Kupferstich Kabinett in the Berlin Museum, are, in spite of their size, conceived within the limitations of his chosen medium. All his plates, from the colossal "Joachim Quartet" down to the exquisite little Dutch scenes and ex-libris, are etched with the authority of a great craftsman. His portraits alone would be sufficient to insure his position among the important contemporary etchers. Professor Mi-

FERDINAND SCHMUTZER

From an original etching by the artist

chalek, who is a native of Hungary but teaches in Vienna, and Max Pollak, Schmutzer's pupil, have also done some admirable heads. Marino Lusy, whose work has a French delicacy and refinement, is interested in atmospheric effects, while Luigi Kasimir is well known for his etchings of the architecture of old Vienna. All these men and their followers are able manipulators of the needle.

An artist who has not so much technical skill, but whose inventive power amounts to genius, is Oskar Laske, a past master in the handling of the artistic problems which a crowd affords. He is the Austrian graphic artist *par excellence,* since Klimt takes unkindly to our media. Klimt has made, to be sure, some marvellous lithographs for Blei's translation of Lucian, but it is impossible to exhibit these to a public which can become hysterical over Paul Chabas' charming nude. Laske, on the other hand, although a well-known architect, takes the liveliest interest in etching and lithography, and exhibits in every medium at the Hagenbund, of which he is a member. This modern Breughel will surely endear himself to us, for nothing quite so original as his graphic work has been seen here in recent years. Laske's manner of seizing impressions of human masses is really extraordinary, and as a caricaturist he has a rare fund of humor. It is pleas-

ant to note that he is still in the prime of life (born in 1874), and that much may yet be expected from him.

A still more daring *original* is Oscar Kokoschka. He is a new star in the artistic firmament, and is not even mentioned by Meier-Graefe. In the recent exhibitions of modern art arranged in Europe he has been given a place of honor beside Van Gogh and Picasso, and the youngest generation hails him as a deliverer. To the conservatives he means nothing, but his lithographs, brought out by the Wiener Werkstätte, will at least arouse various emotions in all who are sensitive to color. Side by side with Schmutzer, Laske, and Kokoschka, there are many talented men and women whose art is affiliated with theirs. Their number is so great, and their work has been so adequately and thoroughly described by Karl Kuzmany in "Die Graphischen Künste" (1907–1909), that it is unnecessary to attempt the needless task within the very narrow limits of this foreword. It will be seen that some of the men maintain traditions; others seek to destroy them. A goodly number, happily, seek a middle course, and these will probably save the gaiety of Austrian art from the gloom which is threatened by the extremists.

MARTIN BIRNBAUM.

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ALBRIGHT ART GALLERY

BUFFALO

JANUARY 4TH — FEBRUARY 1ST

1914

LIST OF WORKS IN

THE HUNGARIAN SECTION

AGOSTON, ERNÖ

1. Girl with Muff. Dry-point.

ANGYAL, GÉZA

2. Canal in Körmöczbanya. Etching.

AUGUSTIN, MARISKA

3. In the Meadow. Etching.
4. Village in Upper Hungary.
5. The Hounds.

BARANSKI, E. LÁSZLÓ

6. *a.* The Mower. Etching.
   b. Nude. Etching.
   c. Village Street. Etching.
7. Peasant Boy.

BARDÓSZ, ÁRPÁD

8. Disputation. Lithograph.

BERÉNY, ROBERT

9. Nude. Pen Drawing.
10. Portrait. Etching.
11. Portrait. Pen Drawing.
12. Seamstresses. Etching.

BOTTKA, MIKLÓS

13. Book-plates. Aquatint.

CONRAD, GYULA

14. Hungarian Peasant Woman. Wood-engraving.
15. The Arno: Evening. Wood-engraving.
16. The Forum: Spring Morning. Lithograph in color.
17. The Lateran. Lithograph in color.
18. Santa Maria Maggiore. Lithograph in color.
19. Michael Angelo's Cupola. Lithograph in color.

CSÁKY, JOSEPH

20. Nude. Drawing.
21. Study for the Head of a Woman.
22. Nude.

CZIGÁNY, DEZSÖ

23. Composition. Water-color Drawing.

EDVI-ILLÉS, JENÖ

24. Flowers. Linoleum Cut.

ERDEI, VIKTOR

25. Awakening. Lithograph.
26. A Couple. Lithograph.
27. Head of a Young Man. Lithograph.
28. The Model. Lithograph.
29. Rest. Lithograph.

ERDÖSSY, BÉLA

30. Fall. Linoleum Cut.
31. Windmill. Aquatint.

FEJÉRVÁRY, ERZSI

32. Study for Fresco. Water-color Drawing.
33. Porcelain Decoration. Water-color Drawing.
34. Porcelain Decoration. Water-color Drawing.

FÉNYES, ADOLF

35. Village Church. Lithograph.
36. Drinking Boy. Etching.

GERMÁNY, ELEMÉR

37. Girl with a Cat. Dry-point.

KANN (KOSZTOLÁNYI), GYULA

38. Hilly Landscape.

KERNSTOCK, KÁROLY

39. Men and Horses. Etching.

KÉSMARKY, ÁRPÁD DE

40. Two Pencil Studies.
41. Crucifixion. Pen Drawing.
42. Two Nudes. Pen Drawing.

KÓRÓDY, E. DE

43. A Head. Pencil Drawing.
44. Seated Nude. Pen Drawing.
45. A Nude. Pencil Drawing.

KRON, JENŐ

46. The Metal-worker. Dry-point.
47. The Iron Foundry. Etching.

KUBINYI, A. VON

48. Smiling Woman. Mezzotint.
49. Negress. Mezzotint.
50. Night on the Puszta. Linoleum Cut.
51. Amazon. Linoleum Cut.

52. Venus. Linoleum Cut.
53. Salome. Linoleum Cut.
54. The Sleepers. Linoleum Cut.

LÉNÁRD, ROBERT

55. Old Quarters of Toledo. Etching.
56. Alhambra. Etching.
57. Saint Cloud. Aquatint.
58. Puente Alcantara, Toledo. Etching.

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59. Woman and Vase.
60. Composition.
61. Nude.

MARK, LAJOS

62. Red Cap. Lithograph.

MEDGYESSY, FERENC

63. Study for Sculpture. Red Chalk Drawing.

NAGY, SÁNDOR

64. Hungarian Cemetery. Etching.
65. Attila's Castle. Etching.
66. Christ Preaching. Etching.

OLGYAI, VIKTOR

67. Sunny Forest. Aquatint.
68. The Bridge. Linoleum Cut.
69. The Morning Sun. Lithograph.

WINTER CYCLE

70. February. Etching.
71. The Brook. Etching.
72. The Crows. Etching.
73. Fresh Snow. Etching.

ORBÁN, DEZSÖ

74. Landscape. Wood-engraving.

PASCIN, JULES

75. In the Park. Drawing.
76. Kermesse. Drawing.
77. Circus. Drawing.
78. Dressing. Drawing.
79. Children. Drawing.
80. Drawing.
81. Drawing.
82. Drawing.

PEPERA, KÁROLY

83. Hungarian Landscape. Gouache Drawing.
84. The Bridge. Pen Drawing.
85. Farm-house. Wood-engraving.

PÓR, BERTALAN

86. Seated Nude. Etching.
87. Three Landscape Sketches. Pencil.
88. Composition. Sepia Drawing.
89. Nude. Sepia Drawing.
90. Oxen. Pen Drawing.

PÓRGE, GERGELY

91. Hungarian Peasant's Farm. Pencil Drawing.
92. Shepherd. Pencil Drawing.
93. The Market. Pencil Drawing.

PRAVOTINSZKY, LAJOS

94. House on Rákos. Etching.

PRIHODA, ISTVÁN

95. The Box Party. Dry-point.

RAAB, ERVIN

96. Hungarian Wood-cutters.

RAUSCHER, LAJOS

97. The Water-wheel.
98. Rothenburg.

RÉTH, ALFRED

99. Composition. Water-color Drawing.
100. Composition. Water-color Drawing.

RIPPL-RÓNAI, JOSEPH

101. Nude. Etching. Third state.
102. Composition. Etching.
103. Picnic. Lithograph.
104. Ostende. Lithograph.
105. In the Garden. Lithograph.
106. In der Laube. Lithograph.
107. Vase and Flowers. Lithograph.
108. Invitation (printed on both sides). Lithograph.
109. For "Les Vierges." Lithograph.
110. Peasants. Lithograph.
111. For "Les Vierges." Lithograph.
112. Uncle Ripli. Pen Drawing.
113. Two Nudes. Pen Drawing.
114. Milkmaid. Water-color Drawing.
115. Drawing for Gobelin tapestry. Water-color.
116. Girl with Yellow Hair. Water-color Drawing.
117. Liszt, after Munkacsy's Painting. Etching.
118. Carrousel. Drawing.
119. Dumas *fils*. Pen Drawing.
120. Portrait. Pen Drawing.
121. Girl with a Cat. Pencil Drawing.
122. Fenella. Pen Drawing.

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123. "Lenke." Etching.

SZÉKELY, ÁNDOR

124. Wash-day. Linoleum Cut.

SZÉKELY, ÁRPÁD

125. Landscape at Felgyógy.
126. Landscape at Diod.

TICHY, GYULA

127. Apocalypse. Linoleum Cut.
128. Fantasy and Analysis. Linoleum Cut.
129. Classic Vision. Linoleum Cut.
130. The Moment and Eternity. Linoleum Cut.
131. Melancholy.
132. Summer.
133. Dying Spring.
134. Willkur und Wille.

TICHY, KÁLMÁN

135. The Sailboat. Etching.
136. Flower Study. Etching.
137. The Castle. Etching.
138. Evening. Etching.

TIHANYI, LAJOS

139. Nude. Pen Drawing.
140. Nude. Pen Drawing.

TIPARY, DEZSÖ

141. On the Bridge. Linoleum Cut.
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VASZARY, JÁNOS

143. In the Café. Water-color Drawing.
144. The Stopping-place. Lithograph.

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145. Strassburg. Aquatint.
146. Pont Neuf, Paris. Etching.

ZICHY, ISTVAN

147. Girl at a Well. Linoleum Cut.
148. Noon. Lithograph.

ZOBEL, BÉLA

149. Girl Seated. Etching.

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BRŌMSE, AUGUST

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151. The Dead Girl. Etching.
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153. An Old Melody. Etching.
154. "Ich Komme." Etching.
155. Ecclesiastes. Etching.

ENGELMŪLLER, FERDINAND

156. Serenade.
157. Winter.

FOLKMAN, HANUŠ

158. The Gnome. Aquatint.

HEGENBART, FRITZ

159. Prepared for Flight. Etching.

HNÁTEK, BOŘIVOJ

160. The White Bird. Lithograph.

HOFBAUER, ARNOŠT

161. The Tiger. Etching.
162. Prague in Snow. Woodcut.

JARONĚK, BOHUMIL

163. Stramberg. Woodcut.
164. Moravian Village in May.

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165. The Ravine. Etching.
166. The Fisherman. Etching.
167. Prometheus. Etching.
168. Building the Bridge. Etching.

JIRÁNEK, MILOŠ

169. A Slovak Church Scene. Woodcut.
170. A Slovak Peasant. Woodcut.
171. Janošík's Guard. Lithograph.
172. Janošík's Camp-fire. Lithograph.

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174. The Pond.

KAŠPAR, ADOLF

175. Bridge in Winter, Prague.

KLEMM, WALTER

176 to 185. Ten Original Woodcuts for Goethe's "Faust." Forty proofs only.
186. Zebras in the Ring.
187. The Hill.
188. The Kingfisher.
189. Goats.
190. Skating-rink.

KUPKA, FRANTIŠEK

191. The Circus Ring. Soft Ground Etching and Aquatint.
192. The Acrobat. Dry-point.

MICHL, FERDINAND

193. In the Bois.
194. Winzerhaus.
195. Théâtre Marigny.
196. Promenade.

MÜLLER, RICHARD

197. My Spaniel.
198. The Mouse.
199. Rivals.

MYSLBEK, KAREL

200. Beggars.

ORLIK, EMIL

201. The Village. Lithograph.
202. Hodler. Etching.

203. Hauptmann. Etching.
204. Mahler. Etching.
205. The Japanese Screen. Etching.
206. Japanese Girl. Etching.
207. Japanese Baby and its Mother. Etching.
208. Study Head. Etching.
209. Beggars. Woodcut.
210. The Leafless Tree. Woodcut.

PONTINI, FRANZ

211. Hill Road.

PREISSIG, VOJTĚCH

212. Village in Snow. Aquatint.
213. Book-plates. Etchings and Original Zinc Cuts.
214. Slovak Village. Aquatint.
215. Street in Prague. Aquatint in Color.
216. Red Cap. Aquatint in Color.
217. A View in Prague. Aquatint.
218. The Seven Ravens. Etching in Color.
219. Yellow Blossoms. Aquatint.
220. The Swan Pool. Aquatint.
221. Peasant Farm: Winter.

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222. Three Etchings from "Prague."
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224. Nocturne. Etching in Color.
225. Notre Dame. Etching in Color.
226. The Aeroplane. Etching.

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228. Old Bohemian. Mezzotint.
229. The Quai, Prague. Etching.

STRETTI-ZAMPONI, JAROMÍR

230. Hradčany in a Snow-storm.
231. Hradčany in Springtime.

ŠVABINSKÝ, MAX

232. Portrait of Dr. Salda. Etching.
233. Crucifixion. Etching.
234. The Hunt. Etching.
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237. Lady of the Camellias. Small Mezzotint.
238. The Old Man. Dry-point.
239. Summer Night. Mezzotint.
240. Lithographic Study. I.
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243. Summer. Etching in Color.
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246. The Meeting. Colored Woodcut.
247. The Swan. Colored Woodcut.

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249. The Rider. Etching.
250. Peasant Girl. Etching.
251. A Slav. Etching.

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253. S. Nicholas, Prague. Etching.
254. Bridges of Prague. Etching.

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262. A Portrait. Etching.

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266. The White Peacock.

HÄNISCH, ALOIS

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268. Landscape. Etching.

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HIRSCHENHAUSER, RUDOLF

270. Haydn.
271. Armide.

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JILOVSKY, GEORG

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280. St. Stephan's Tower.
281. "Am Hof," Vienna.

KASIMIR-HOERNES, TANNA

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KOKOSCHKA, OSCAR

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299. Marketplace. Etching.
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302. Mecca Pilgrimage. Lithograph.
303. Turkish Village. Lithograph.
304. Scutari. Lithograph.
305. The Vanquished Dragon. Lithograph.
306. Royal Exchange, London. Lithograph.

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309. Madonna.

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310. Holy Sepulchre in Jerusalem. Etching.
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312. Chartres. Etching.
313. La Pointe du Serail. Etching.
314. The Mosque. Etching.
315. The Wood. Etching.
316. Rainy Weather. Etching.

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319. Self-portrait.
320. Kremsmünster.
321. Marie von Ebner-Eschenbach.

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322. Snowy Road. Woodcut.

MOSER, CARL

323. Tyrolean Girl. Woodcut.
324. Breton Child. Woodcut.

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345. The Secret.
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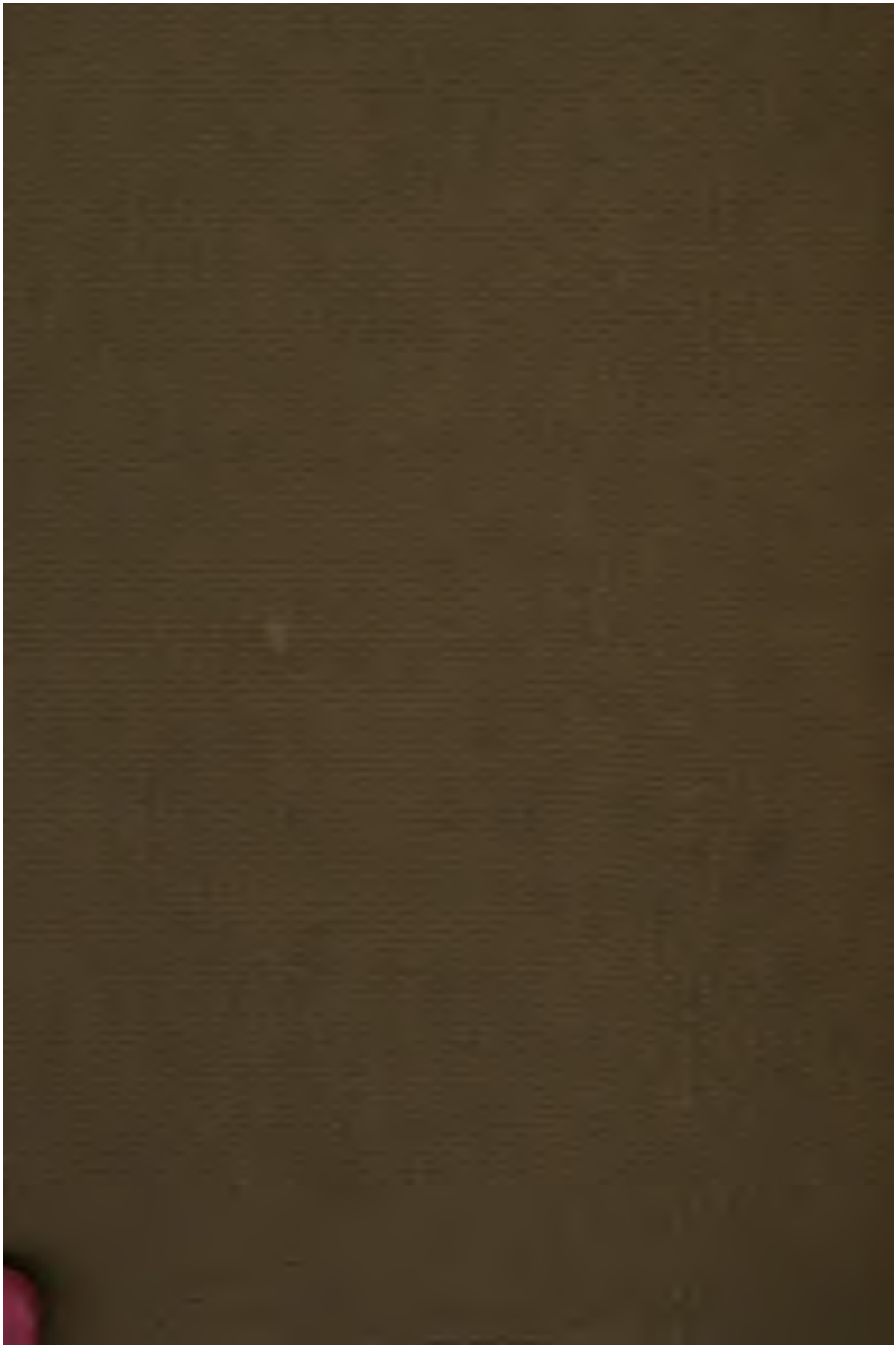

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